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THE
LUMLEY CHAPEL

of the

PARISH CHURCH

of

ST. DUNSTAN

CHEAM - SURREY.

The Church, of which this Chapel remains, was dedicated to the glory and service of God probably before St. Dunstan crowned Edgar as King of the Saxons in the year of our Lord 983.

As God's House, it has become the resting place of noble people who entered into the presence of God many hundreds of years ago.

May we remember them and the generations who since then have worshipped God in this place.

*"Who builds a Church to God and not to fame,
Will never mark the marbles with his name."*

Pope.

These notes are taken from an article by the author
appearing in the Transactions of the Ancient Monuments
Society.

"The Minster was well built with crochets and knots of gold, wide windows with coats of arms and raised tombs of alabaster and marble whereon lay sculptured knights with lovely ladies beside them in gay garments."

(From a description of the splendid Convent of the Dominicans.)

"Let's talk of graves, of worms, of epitaphs, and that small portion of barren earth, which serves as paste and cover to our bones. Here's a story, that shakes the rotten carcase of old death out of his rags."

(Shakespeare—Richard II and King John.)

THE LUMLEY MONUMENTS IN THE ANCIENT CHURCH OF ST. DUNSTAN, CHEAM, SURREY.

The only surviving portion of probably a second Saxon church on the same site measures 27 ft. by 20 ft. and stands in the churchyard of, and about 15 ft. from, the Parish Church of Cheam. It is probably due to a decision made before the year 1590 that this early example of Saxon masonry, rarely found now in Surrey, still exists. The decision was taken by John Lumley, the seventh baron—but not in direct succession—to bear the title, to erect, in the chancel of the old church, extremely fine monuments in his own memory and in memory of his wives.

The conversion of the chancel into a sepulchral chapel was carried out not only by the erection of three great monuments, but also by replacing the wood ceiling by fine plaster vaulting and, in addition, by installing a larger East window in place of the earlier lighting changed so often down the years.

The first pre-Conquest church was probably a wooden one; the early Saxons were not skilled masons and they had around them in Cheam (meaning from its root Kaga, a "Place of Trees") all the timber they needed to erect their church on the top of a hill in the centre of their settlement. Later, when the craft of the mason was available and the transport of materials less difficult, the wooden church would doubtless have been supplanted when the need, created by an increase of population, arose. Thus came into existence a little solid church, which, in part, has lasted a thousand years and stands four-square to-day.

The narrow ancient church would have contained the chancel and nave only of equal span; its walls were comparatively thin and high

and carried a timber roof. During the recent restoration, the sills and lintels of two blocked-up square-headed windows were found in the east wall which probably date from the latter half of the tenth century. They are certainly earlier than the two well-preserved, stone-filled semi-circular windows discovered about forty years ago in the north wall. The stone arches and jambs of these windows are typical of late Saxon work and readily distinguishable from windows of the Norman period by their shape and character of masonry. The quoins which run to the full height of the building consist of irregular stone courses; they do not conform strictly to pattern, but are sufficiently similar as to justify classing them as Saxon "long and short."

The Saxon church was, of course, altered and enlarged from time to time; a fairly large-scale extension was made about the year 1260 when the nave was widened and a south aisle was added. The eastern end of the aisle then or later, perhaps in the sixteenth century, was made to open into a chapel with a step up into it. This chapel was dedicated to St. Mary the Virgin, but it was also called St. Katherine's Chapel, and later, the Fromonde's Chapel when it was converted into a sepulchral chapel by Thomas Fromonde, Lord of the Manor of East Cheam, who died in 1542. The chapel was demolished in 1864 with the rest of the church, but it had been restored in 1750 by Lady Catherine Stourton, a member of the Fromonde family. She, at the age of 15, had married Lord Robert Petre, and after his death, remarried Charles Stourton, the 15th Baron.

When the south aisle was added, an arcade of five spans was erected which divided it from the enlarged nave. The beauty of the work done at this time shows that funds were ample to meet the cost. A remnant of the arcade has now, happily, been restored and consists of the most easterly arch embedded in, and running through, a part of the south wall of the chancel. This arch provided an opening between the chancel and the chapel and exemplifies typical Early English architecture which led to the later Decorated phase. Notice the profile of the capital and the octagonal pier. The arcade undoubtedly greatly enriched the interior of the church of this date.

The Saxon windows above the altar would no doubt have been replaced by a triple lancet window when the alterations were made in the thirteenth century with, assuming that the delicate carvings of the arcade were followed, elaborate mouldings inside. The north and south walls of the church would have had widely splayed lancet windows in order to admit maximum light, and a steeply-pitched roof would have covered chancel, nave and aisle. In the fifteenth century, however, mullioned windows would have displaced the lancet windows. It is interesting to note, at this point, the discovery made a few months ago of part of a stone mullion sunk deep within the east wall.



*Lumley Chapel of St. Dunstan's Cheam, Surrey: the East End.
(After restoration)*

However, late in the sixteenth or early in the seventeenth century when the chancel was refashioned by Lord John Lumley as a place of burial for himself and his wives, another East window, the present one without its glass, was substituted for the triple lancet window; it is a fine example of superior stone framework of the late Perpendicular style and shows great artistry. The sub-foliations of the centre light are a refinement not often found in windows of this period. The window may or may not have been another contribution by Lord John to the chancel, but the style is certainly prior to that which prevailed towards the end of the sixteenth century. One theory is that the window was taken from some church or other building and brought to Cheam. This view is supported by a discovery made in 1918, which showed that the window is not in harmony with the arch, that the stones do not register with the wall, and that the sill had been cut in short pieces. Recently, when the unsightly pebble dash was removed, a low-side window was exposed; it is about 2 ft. from the ground and approximately 2 ft. square. Windows of this kind have been the subject of controversy, but the generally accepted view seems to be that they were introduced by the early Friars and used for confessions: the Friars had been granted, by the Archbishop of Canterbury, the privilege of hearing confessions at certain times of the year, but the use of the windows was abolished by Henry VIII. Low-side windows were shuttered and not glazed.

In 1746, large-scale rebuilding of the church resulted in the demolition of much of the thirteenth-century work, but the tower (which certainly existed in the fifteenth century and was struck by lightning in 1639), the chancel and the chapel of St. Mary the Virgin, as well as the arcade, were allowed substantially to remain. The nave and south aisle were, however, rebuilt. A south porch, in severely classical design, was added and five galleries, three of which gave access from the outside, were erected. The most notable feature of this rebuilding was the removal of the wooden ceiling and the erection of a barrel-shaped plaster ceiling, extending the whole length of the nave, to take its place. The design of this ceiling followed the ceiling which Lord Lumley had put up in the chancel, but it was less ornate. A small portion of the ceiling in the body of the church remains on the western side of the tie beam, also erected in 1746 and bearing that date. Between the chancel and the nave there was a rood screen which was there in 1801 and possibly until 1804.

During the recent restoration, a stone jamb was revealed which shows the position of a large eight-light window in the south wall of the chancel between the east end of the chapel of St. Mary the Virgin and the east end of the chancel. This window appears clearly in an existing drawing of the church in the eighteenth century and was, of course, installed to increase the light in the chancel. The window was blocked up, probably in 1864, when the monuments from the church, demolished in that year, were removed to the chancel and it was necessary to have a solid wall to which they could safely be attached.

There are, at least, two burial vaults below the chancel and one or two just beyond the west door. The most easterly of these vaults was examined a few years ago and found to contain the remains of some, if not all, the five members of the Lumley family who are interred in the chancel. Two coffin plates were found in this vault, those of the Rev. Robert Lumley Lloyd, who died in 1730 to whom the Duke of Bedford gave the living of St. Paul's, Convent Garden, and of his wife Elizabeth, who died in 1729; these dates have been verified by reference to the Parish Register which dates from 1538. A few weeks ago, a finely engraved black marble tablet commemorating an erstwhile Rector of the Parish, Thomas Usborn, who died in 1686, was removed for re-positioning. A large burial vault was found below the tablet containing several lead-encased coffins of the Yates family, which had been placed on wooden shelves; the wood had, however, collapsed so that immediate examination was difficult. Another burial vault was recently found near but outside the west door of the chancel. A coffin plate showed this was the tomb of the Kempson family, whose memorial tablet hangs on the north wall inside the chancel.

The brass inset in the stone slab on the north side of the chancel originally lay at the west end of the south aisle of the former church. It represents William de Cheyham and was engraved in about 1360 or, according to some authorities, about 1390, some years after his death. William de Cheyham was born towards the end of the thirteenth century and died in 1347/8 (at this time the Julian Calendar was in use and the year ran from the 25th March to the 24th March ensuing). Unfortunately 8½ inches of the brass, as well as the inscription formerly at the foot of it, have been missing since the year 1810, and may have been broken and lost when the brass was reset. This William was a member of the Guild of Corders and Ropemakers of the City of London, and the records in the Guildhall contain many interesting details of his activities.

The stone slab on the south side of the chancel has a number of brasses inset. They are:—

1. Half figure of a civilian with short hair and rounded beard. This brass was found under a pew of the old church and the date 1390 is ascribed to it. The original stone slab lies in front of the Jane, Lady Lumley, tomb, and shows an indent for a brass of about the same size but for a woman, together with a matrix for an inscription. The names of the man and woman are not known.
2. Half figure of William Wodeward or Woodward or Woodeward who died in 1479. He was a brother of the Rector of Cheam, the Rev. John Woodward (adopting modern spelling), who resigned from the living also in 1479. The inscription for this brass is at the top of the same slab.

3. A worn brass, $6\frac{3}{4}$ inches long, representing John Yerde or Yarde, who died in 1459. This formed part of a memorial to John and his wife, Anna, who died in 1453. The engraving was not made until both had been dead for some years. Two shields at the foot of the slab are engraved with the Yerde arms. One of these shields is a palimpsest and bears on the reverse the letters "T. H." in a quaint monogram. A daughter of John Yerde, Elizabeth, married Thomas Fromonde, whose wife and family are commemorated in the brass palimpsest projecting from the wall of the chancel.

4. Half figure of John Compton who died in 1450.

5. Half figure of Joan Compton, the wife of John, who died in 1458.

Both 4 and 5 were originally on the north-west side of the old church, but they are also said to have been inset in the "cross ile at the west end."

6. The inscription for 4 and 5 at the top of the slab.

7. A three-line inscription, at the foot of the slab, involves a prayer for the soul of Michael Denys who died in 1518. This inscription was formerly inset above a holy water stoup at the west end of the north aisle of the old church.

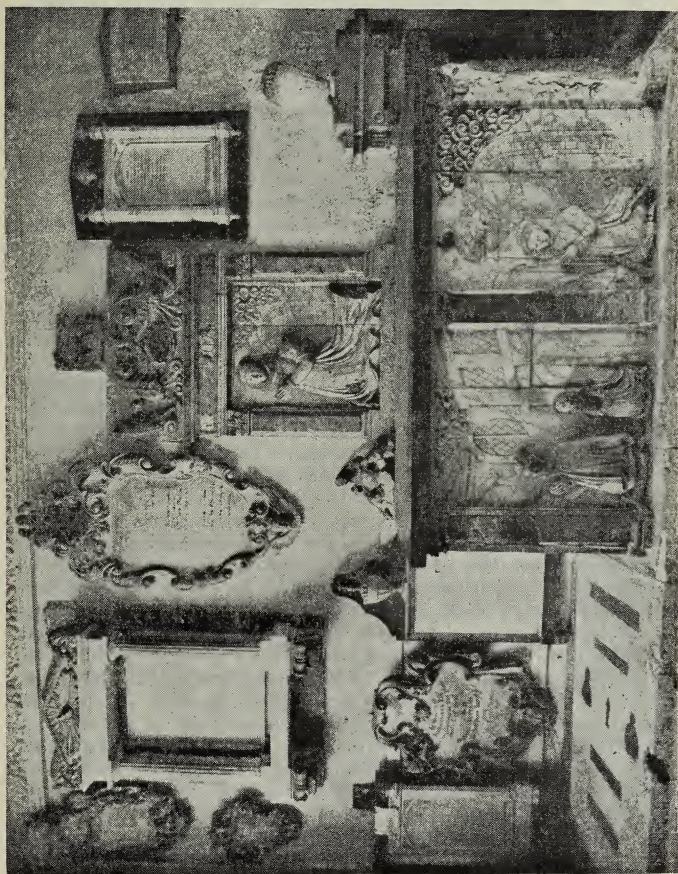
8. A three-line inscription at the foot of the slab commemorates Bartholomew Fromonde who died in 1579.

9 and 10. Two shields of the Fromonde family, both palimpsests.

Bartholomew Fromonde was the eldest of seven sons of Thomas, though only six sons are kneeling behind their father in the Fromonde brass palimpsest. A brass to another son, Thomas, is in Carshalton Church, Surrey. Jane, a daughter of Bartholomew, married Dr. John Dee, an astrologer and mathematician consulted by Queen Elizabeth. The Fromonde brasses (except, probably, the Thomas Fromonde palimpsest) were formerly in the old church "in the middle of the ile below the stone steps."

Several old brasses have been lost, including that in memory of Sir John Wysley, sometimes identified as a Rector of Cheam whose name has been spelled Varley. The identification is doubtful as the brass recorded the date of Sir (often a courtesy title) John as 1557, while the date of death recorded in the Parish Register is 1581.

11. The Thomas Fromonde palimpsest hung from the north wall consists of seven pieces of brass. There are five pieces on the



Lunley Chapel of St. Dunstan's, Cheam, Surrey : the South side showing tomb of Lady Jane Lumley daughter of Henry, Earl of Arundel, with her effigy above. The front alabaster panel has the figures of her three children "who hardly saw the light of day." (Before restoration)

obverse side which commemorate the husband Thomas, who died in 1542, his wife Elizabeth, and their ten children. The brass shows Thomas kneeling on the left and his six sons behind him, also kneeling. On the right, his wife, Elizabeth, and four daughters are all kneeling. Elizabeth's mother, Anne, who died in 1453, was the wife of John Yerde, referred to in brass 3 above. The brass which commemorated her had a headdress similar to that in memory of Margaret Gaynesford in Carshalton Church; this suggests that both brasses were made by the same engraver. In Carshalton Church there is also a brass inscription to John Fromonde, the second son of Thomas, who died in 1580.

Between all the kneeling figures is a representation of the Trinity. God the Father crowned and sitting on a throne, has His hand raised in benediction; His left hand supports a crucifix on which the Holy Spirit in the form of a dove hovers above. All have plain aureoles. There is a similar engraving in Bletchingley (Surrey), but here the Father is uncrowned. The inscription below this composite brass is, like the brass itself, well preserved and readily readable.

Behind this portion of brass, that is, on the reverse, is a heart with the words "IHC est amor me" and above it, a scroll with the words "Libera me due de morta," while "J' hu m'cy" is at the angles. The date 1500 is ascribed to this brass. Below it, on the left, are the figures of a kneeling man and woman, and on the right the engraving is that of St. John the Evangelist under part of a canopy, holding the poisoned cup. A few rough engraved lines are said to represent a face, but at the bottom is a clear figure of a shrouded man lying in a grave. In the centre, and rather curiously, are the arms of the See of Lincoln. This portion of brass and that with the figure of St. John the Evangelist are dated about 1420. All the brasses may have come from a church or monastery, in the latter case Chertsey perhaps, and were, of course, re-used. The Fromonde brass is in good condition and historically interesting.

12. On the west wall of the chancel is a brass tablet to the memory of Edmund Barrett, Clerk of the Wine Cellar of King Charles, who died in 1631, and (as the tablet records) "composed with him in the same grave of corruption" in memory also of his son, Thomas Barrett, Clerk to the Wardrobe of King Charles, who died when only 36 in 1632. "Loving they were in their lives; and in their death are not divided. Reader, praise God for the happy departure of His faithful servants; and fare thee well."

The Lumley Monuments: The present representative of the Lumley family is the Earl of Scarbrough, whose eldest son is the Viscount Lumley. Lord Scarbrough (the spelling of whose name from

Scarborough to Scarbrough was changed in the nineteenth century) has, and has exhibited the original coloured designs which were submitted to John, Lord Lumley in 1590, and which were substantially adopted. These original designs are complete and beautiful and as clear and colourful as they were nearly four hundred years ago. All recent restorations have followed the suggestions made in his tender by the artist—probably an Italian—and contained in the Inventory (as it is called) of 1590.

The three Lumley monuments were probably not completed until after the death of Lord John Lumley in 1609, but the fine barrel-vaulted and unique plaster ceiling and the frieze which he erected bears, on one of the ceiling pendentives, the date 1592 with the figure “9” reversed. The tie beam decoration, bearing the date 1746, was not, therefore, a part of the restoration carried out in 1592 by Lord Lumley.

Outstanding of the three monuments is that commemorating Lady Jane and her three children who “hardly indeed saw the light.” The lower portion of this table tomb consists of colourful alabaster, and a slab of black marble, $8\frac{1}{2}$ ft. in length and $4\frac{1}{4}$ ft. in width, covers the top. The front panel is divided by black marble pilasters and similar pilasters are at the eastern and western ends. The panels show figures of Charles, Thomas and Mary, the children who died in infancy, kneeling in a room of Nonesuch Palace, which their father occupied as Keeper of the Park, with a wage of 4d. a week. At the east and west ends of the tomb the arms of Lumley impale those of Arundel in impressive fashion.

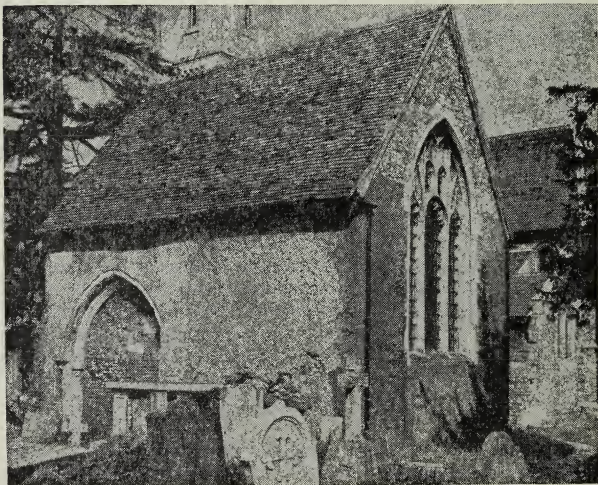
It is thought that the carving, so finely executed, was the work of an Italian craftsman who was also responsible for the panelled effigy of Lady Jane resting on top of the tomb; she is shown kneeling on a cushion with cap, ruff and the then popular pomander containing sweet-smelling substances to ward off infection.

Above Lady Jane's effigy is an oval onyx marble, 8 inches across in its widest diameter, richly engraved and picturing, as you will, St. George and the Dragon, Hercules and the Hydra, or Cadmus and the Dragon (“a proper emblem of the Resurrection”). At the top is a horse with a sprig of oak or “Bunch of Acorns” in its mouth. This emblem represents the house of Arundel (merged with the earldom of Surrey in the Dukedom of Norfolk through Mary, the younger daughter of Henry Fitzalan). Two great popinjays (or parrots) complete the top of this part of the monument.

Lady Jane was the elder daughter of Henry Fitzalan, Earl of Arundel and co-heir with him of the family estates through the death of her brother, Lord Maltravers. The year of her birth has not been traced, but she married John, Lord Lumley in about 1572; she died in



The Lumley Chapel of St. Dunstan's, Cheam, showing the very beautiful plaster ceiling erected by Lord John Lumley in 1592, and bearing the date 1590 on a central pendetive. The ceiling is quite unique and its base has a remarkable fine frieze of foliage and fruit.



The South exterior wall (before removal of pebble dash) of the Lumley Chapel of St. Dunstan's, Cheam, showing the one arch of 1260 A.D., the only surviving of a five arch arcade.

1577, but certainly before 1579, as is evident by her father's will, and her body and the bodies of her three young children must have been moved from their graves to the Lumley Chapel some years after their death. If they had not been buried in Cheam churchyard, they may have been moved from the collegiate church at Chester-le-Street in county Durham where Lord Lumley had his seat and where he had erected many memorials to his ancestors.

Lady Jane was a talented person with considerable knowledge of Latin and Greek; apart from English translations of Euripides and Socrates, she produced an oration of the latter in Latin. Some of her work is in the British Museum. One of the Latin inscriptions on her tomb notes her devotion to duty, her practice of virtue and the embodiment of nobility and true, high character.

The recent restoration of the alabaster and marbles, the re-tincturings and re-gilding of this very beautiful monument make it one of the most noteworthy relics of the past in Surrey.

The second wife of John, Lord Lumley, was Elizabeth D'arcy, whose tomb is on the north side of the chancel and faces the tomb of Jane. Two marble pilasters support the horizontal stone, over which is a frieze with a marble obelisk on each side. Above, but part of the monument, is the Lumley coat impaled with the arms of D'arcy, and in a deep recess is the recumbent figure, life-size, of Lady Elizabeth, very finely carved in alabaster. At the western end of the recess are the Lumley arms and, at the eastern, those of D'arcy, while the soffit is faced with marble damasked in squares charged alternately with popinjays and cinquefoils. The marble effigy, so finely fashioned, resembles that of Mary, Queen of Scots in Westminster Abbey, and was possibly carved by the same sculptor. The panel above the stone bears the motto "*Murus aeneus conscientia sana*" (an easy conscience is a wall of brass), and the base is ornamented with a fine plait design.

Lady Elizabeth, about whom there are few biographical details, is described as of ancient pedigree. She is praised for her virtues of modesty, truth and conjugal affection, discreetly used, no doubt, in the ascendancy she is said to have exercised over her husband in his latter years. She bore her lord no children, but helped him to find his rightful heir, Sir Richard Lumley, created Viscount Waterford in Ireland, who lies buried in the chancel beside his kinsman.

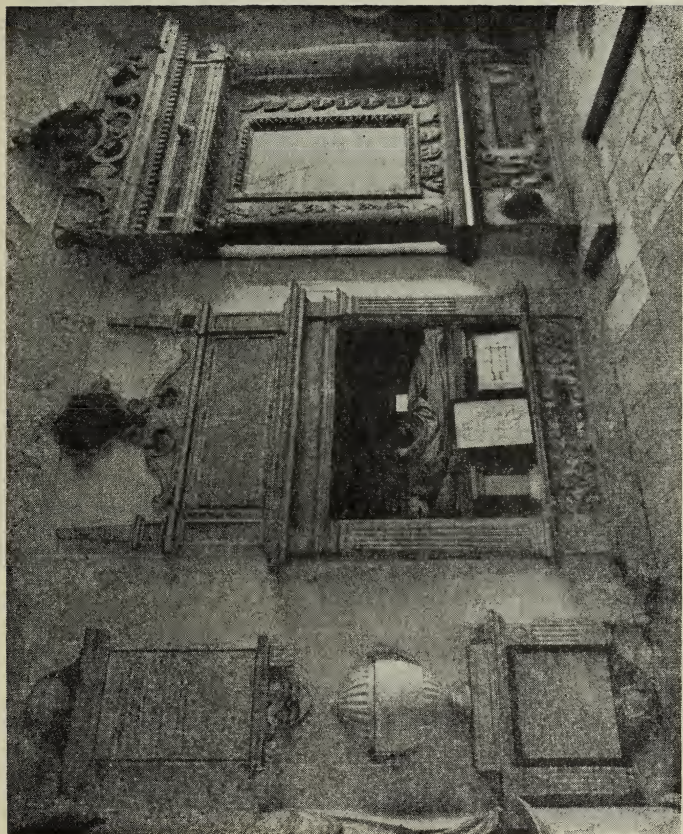
Lord John married Elizabeth D'arcy five years after the death of his first wife, Jane, that is, in 1582. She died, as confirmed by a newspaper article, about eight years after Lord John probably in their house in Hart Street, London, now E.C. In her will dated February, 1616, she "bequeathed her bodie to the Church of Cheyne in the County of Surrey to be buried near the bodye of my late deare husband in the

Tombe there prepared already for me and with as little charge as conveniently may be done . . . And to the poore of Cheyne £10."

Lady Elizabeth Lumley was a daughter of John, Baron D'arcy of Chiche in Essex, now St. Osyth, not far from Clacton-on-Sea.

The monument to John, Lord Lumley, who was born in 1534, partly covers the vault in which he was buried at night on the 11th April, 1609. His father, George, was beheaded in 29 Henry VIII for taking part in an insurrection against the Crown and deprived of the barony. A new barony was granted to John Lumley by Edward VI in 1547 at the beginning of his reign. He attended the coronation of Mary and was on good terms with Elizabeth; he accompanied her on a journey from Hatfield to London and conveyed Nonsuch Palace and Park to her in exchange for other lands. Some of his political activities would now be discredited, but he is said to have possessed "entire virtue, integrity and innocence" and to have been a "pattern of true nobility," adding to his bearing by his long beard. He greatly respected his ancestors and erected many monuments in their honour. The Royal College of Physicians was partly founded by him, and he held the office of High Steward of Oxford University. King James found him a bore and is said to have remarked, "I didn'a ken that Adam's name was Lumley." The King bought Lord John's fine collection of books, which now forms part of the Royal Library in the British Museum.

The tomb is of marble with black marble panels and columns. In the centre, on a slab of red veined marble, is a long Latin inscription, said to have been composed by Lord John, tracing the pedigree of his family through sixteen generations back from himself to Liulph the Saxon, who was murdered in 1080. This genealogical record gives the names of the male and female ancestors, except three of the latter, and the matches they made. There are sixteen shields, eight on each side of the inscription. A shield impales the arms of the respective wives, including Elizabeth Plantagenet, the daughter of King Edward IV, who married Sir Thomas Lumley. Three of the shields are plain on the dexter side because, either the wives had, so it is said, no coats or were too modest to use them. The three shields below the inscription are those of Lumley (centre), while the dexter one impales his first wife Jane (sometimes referred to as Joan) Fitzalan, and that on the sinister side, Elizabeth D'arcy. The handsome arms above the monument first bore six silver parrots on a red shield and the crest over the collar was intertwined in silver and red with a silver pelican erect on a gold nest wounding itself by pecks with its bill and pouring out its blood over its young. The fine helmet which surmounts the monument is a conspicuous addition to it. The original six parrots of the old Lumley arms were reduced to three parrots when Sir Robert Lumley, born in 1272 and dying in 1338, married Lucia or Lucy, daughter of Sir Marmaduke, Baron de Thweng. Sir Robert, according to a not unusual custom of the



Lumley Chapel of St. Dunstan's, Cheam, Surrey; the North side, showing tomb of Elizabeth, second Lady Lumley, daughter of the Baron Chiche. (Before restoration).

time, usurped the Thweng arms, described as a red fess between three parrots on a white shield.

The chancel contains many fine cartouches and monuments. Most notable amongst the former are the marble scroll ornaments of James Bovey, who was buried in Cheam in 1695, of Samuel Peirson dated 1719, and a small cartouche in memory of his "beloved innocence Frances," a daughter who died in 1693; a pleasing cartouche is that of Francis Rogers, who died in 1688. Amongst the wall tablets, nearly all bearing coats, authentically now re-tinctured, are those of the Pybus, Yates, Sanxay and Stourton families. The Lady Ann Fletcher was called into the "awful presence of her Creator" without warning in 1791, and is commemorated by a fine marble urn. The floor tablets are interesting and include a black marble well-engraved memorial to a Rector of Cheam, Thomas Usborn, who died in 1686, and Margaret Aldrich whose death took place in 1696; she was the wife of the third master of the well-known Cheam School, which was founded in 1600 and existed in Cheam until the present century, but is now in Berkshire. Another touching memorial to Ann Gilpin recalls another master of Cheam School, William Gilpin, who wrote many books, including biographies of Wycliffe, Cranmer and others; his little daughter died in 1767 at the age of five. There are two Purbeck marble slabs on the floor with indents for brasses. One carried shields and an inscription, and the other the figure of a woman with an inscription under four shields. The third marble slab has matrices for the head and shoulders of a man and a woman.

The restoration of this ancient building, classified by the Surrey County Council as a building of historic interest, and of the exceptionally fine monuments in it, has been virtually completed with the help of the Historic Churches Preservation Trust and The Pilgrim Trust, in an attempt to preserve it for all time.

HERBERT DUNK.

(With grateful acknowledgment to C. D. Hawley, Esq.,

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